

THE
NEW

Amberola Graphic

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SPRING 1975

No 13

CANADIAN VICTOR 216 000 SERIES

by J. R. Tennyson

The Berliner 216 000 appeared in Canada during the first World War. The series was a child of its time in that it mirrored the nationalistic and patriotic feelings which were encouraged as morale builders. The early issues are indicative of this sort of thing with such titles as "Land of the Maple" and "When We Wind Up the Watch on the Rhine". The artists, too, were of Canadian origin, even Henry Burr was born in New Brunswick. It is interesting to note that he appeared on the 216 000 under his real name, Harry McClaskey, as well as under his better known pseudonym.

At the end of the war the Berliner company changed its policy towards the 216 000. The company, it would seem, attempted to issue a balanced "popular" series on 216 000, much in the same vein as the Victor black label series. Both American and Canadian artists were utilized and an amazing number of popular sides were issued in a short period of time. A twelve inch series (235 000) was inaugurated but was very short-lived. The question arises as to the reason for this ambitious recording programme on the part of the Berliner company when they had the resources of the Victor company available to them. Perhaps the Berliner group was attempting a bid for a greater independence from Victor or perhaps they were merely filling up the lists at a time when Victor's popular issues had fallen to a low level.

In 1919, 1920 and 1921 many monthly releases contained only 216 000's in the popular vein. However,

as the Victor popular issues increased in the early twenties, the number of 216 000 decreased, presumably having given way to the American recordings. Perhaps one of the reasons for this was the change in emphasis in the popular music field. The early twenties saw the rise of the "name" dance band which played popular instrumental hits "with vocal refrain", rather than the earlier pattern which placed the emphasis upon the popular song performed by a well known recording artist. It is quite possible that the Berliner company felt that it was rather foolish to attempt to find talent in the dance band field when Victor was available to supply masters of Paul Whiteman.

After 1922 the 216 000's took a much smaller place in the lists. However, the artists used became almost exclusively Canadian or those American performers who had decided to remain in Canada for an extended period. Thus the series provides examples of the type of entertainment being offered in Canada in the 20's, 30's and 40's. Popular names from the twenties include the Romanelli Orchestra of Toronto, Melody Kings Dance Orchestra, led by Andy Tepaldi in Montreal and the "Dumbell Revue" troupe under Captain M. W. Plunkett. The latter group had been an entertainment troupe during the war. They re-formed during the early 20's and proved very popular with a civilian audience. "Red" Newman, who appears with regularity on the 216 000's, was a member of the Dumbell Troupe. In the

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2.
Spring, 1975

THE NEW AMBEROLA GRAPHIC

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Editor: Martin Bryan

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Back issues: Issues no. 1-4 (approximately 30 pages, available only as a single issue) - 60¢
(Edison Amberola pages in all back issues) no. 6 - 15¢
nos. 5, 7, 8, 9, 10, 11, 12 - 25¢ each

To Our Readers

This spring has been unusually hectic and we apologize that this issue is behind schedule.

In trying to compile a catalogue of Little Wonder Records, there are several numbers conspicuous in their absence. In various collections, dealers' lists, etc., the same titles found towards the beginning of the list seem to appear with regularity, but there are a number of blanks. We wonder if readers would check their collections sometime for the following numbers: 5, 6, 7, 10, 18, 19, 24, 27, 35, 38, 39, 41, 42, 44, 45, 47 and 48. It would be helpful to know if you have checked and found none of the above numbers, as it would seem to confirm the theory that several numbers were not used.

We regret that Dave Jones will be unable to continue his series on early dance bands which he began in the last issue. Jim Tennyson's series on Canadian Victors in the popular series begins with this issue and, even though few of these records turn up in the States, it is hoped our readers find the series interesting and tantalizing. You will soon discover several interesting recordings in the list which are seldom, if ever, discussed in articles dealing with U.S. recording artists.

Our new publication on Oxford and Silvertone Records (Bryan and Bryant) has finally returned from the printers and has had some limited distribution already. Typical of the unsolicited testimonials received so far comes the following enthusiastic endorsement...

18 May 1975

Dear Mr. Bryant:

Your Oxford and Silvertone Records; 1911 - 1918
is all right.

Sincerely yours,
Paul Charosh

REMINISCING WITH J. W. MYERS

In looking back over the years I can remember very well the first Phonograph I ever saw. It was when I went to a picnic out in the woods when I was about nine or ten years old. You know these old picnics were where they had merry go rounds, soda pop for the kids, lunches, and basket dinners and everybody just had a real good old time. And there was also dancing, and on election years there was a lot of speech making. Well here was the first old cylinder talking machine I ever saw. It had no horn but had a bunch of hearing tubes so five or six people could listen at the same time. I was standing around looking on, when this fellow said the record played next would be free. (The price had been 5¢.) Well you can bet your life I grabbed one of those tubes to hear what it was all about. Well it was music in my ears, and I wondered where it come from. I had brought along a umbrella in case it rained. Well I got so excited I lost the umbrella and never found it.

The first machine I bought was a Columbia (Q) from Sears in Chicago. A few days later, this was in February 1906, I walked into the Edison dealer's store in town and bought a Edison Standard and then about three weeks later I went back and bought a Edison Home. This had a large morning glory horn and was a beautiful red. Later on I began buying used machines, replacing broken main springs - feed screws - replacing belts, putting on four minute attachments and on out through the years doing what was necessary to keep these machines in tip top shape.

About 1902 a distant neighbor of mine had a old disc machine with brass bell horn and when you put the record on you had to screw a brass nut down on the center hole to keep the record from slipping. I had a Cousin in town who a few years later bought a machine which had two brass bell horns which fastened to each side of the sound box and was supposed to play much louder.

Most of the records them days had the recording on just one side. A few years later when there got to be a lot of machines around, you could go to some of the farm auctions and buy these for less than one dollar. Some of the machines I bought at these prices I kept until a few years ago and sold them for \$100.00 or over. Now it is very hard to find a machine in good condition for less than \$150.00 on up to several hundred.

This man I bought my first machine from had his store fixed up very nice. Along one side of his store he had shelves where he had his records laid down with the end showing the number and it only took him seconds to find the number you asked for. And tables below to hold his machines and repair parts.

Since I started back in 1906 I expect I may be the oldest one living that has been in this biz this long. Have handled many machines and parts during this time. I still get requests from customers all over the U.S., Canada and down on the border and from across the seas.

Some of the first Columbia records I bought had no name or numbers on the end and I have bought them wrapped in cotton.

I have got many letters from all over asking if it was me who done the recording on the different records. I have recorded many records but not for the public. The Globe Record Company was established by J. W. Myers who had offices in New York City. We are no more than distant kin.

I have took my Edison out to many last day of school parties to entertain the crowds. This was one of the main forms of entertaining in those days. -- J. W. Myers

Note: Mr. Myers is a subscriber to the GRAPHIC and his record & phonograph collecting probably go back further than any other collector. We hope our readers find his recollecting interesting and entertaining.

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late 30's Mart Kenney's Orchestra was featured. This group was a "big band" which had a wide following in Canada.

Two of the most interesting recordings are 216504 and 216505 which contain excerpts from the ceremonies at Ottawa during the Confederation Jubilee Celebration on July 1, 1927 commemorating sixty years of confederation. As live moments of Canadian history these records are noteworthy.

The greatest majority of these records were undoubtedly recorded in the Berliner company's Montreal studios. The recorded sound's "characteristic" differs from that of the Victor company's issue. The sound reminds one of a Brunswick acoustic recording. The Berliner company was more successful in obtaining a clear articulation in their acoustic technique. One can understand the words much easier on a His Master's Voice-Victor recording than those on a product of the Victor company. On the other hand the Canadian records lack the full tone quality of a late Victor acoustic.

The first electric issues (which began, I believe, with 216500) were recorded in Camden by Victor. The recording details of 216500 through 216503 may be found in Brian Rust's The Victor Master Book Vol. II. Most of the issues following these were recorded in Canada.

I have included no matrix numbers as these are not shown on the records and are not available otherwise. R.C.A. of Canada informed me that any ledgers, recording books and so forth were destroyed "either inadvertently or on purpose about twenty years ago."

The dates I have supplied in many instances are the month and year of issue, not the recording date. These were gleaned from the monthly newspaper advertisements of the early 20's. These complete listings of each issue were discontinued in 1924, hence I lack the resources to complete the dating of the entire series.

I have corresponded with several very knowledgeable collectors, and the consensus among them is that many, although I don't think all, of the blanks in the list were unissued. I should be very pleased to hear from anyone who can supply missing information.

I should like to express my gratitude for the help received from the following individuals: Mr. Eugene Miller, Mr. Edward Moogk, Mr. Alex Robertson and the Eaton's Archive.

(Editor's note: Mr. Tennyson informed me that some of the following titles may be incomplete, due to the fact that many are from incomplete newspaper and catalogue listings. He would welcome any additional information and can be reached at R.R. 1, Brigden, Ontario.)

216000 SERIES

- | | |
|--|--------------------------------|
| 216001 - Love and Laughter (Laugh and the World Laughs With You) | |
| 1. There's No Pocket in a Shroud | 2. The Leaves are Falling - |
| | Col. John A. Joyce |
| 216002 - Cohen on the Telephone | Gus Stone (The Canadian Cohen) |
| Happy Tho' Married | Harry Green |
| (later version of above: Monroe Silver/Harry Green) | |
| 216003 - Cohen Exceeds the Speed Limit | Gus Stone |
| Cohen at the Pay Station | " " |
| 216004 - Cohen's Recruiting Speech | " " |
| Cohen Phones His Tailor | " " |
| 216005 - Calm as the Night | Joseph Saucier |
| Until | " " |

216006	- Land of the Maple Laurentian March	Grenadier Guards of Canada	5.
216007	- Here's To Tommy When Your Boy Comes Back to You	" " " "	" " " "
216008	- Le Menage de Bram - du May d'Amour Enoueye Enoueye! - du May d'Amour	Prof. Joseph Dumais	" " "
216009	- Ladebouche au Telephone - du May d'Amour (Parts 1 and 2)	" " "	" " "
216010	- Take Me Back to Old New Brunswick Till the World is Free	John L. Hess	" " "
216011	- Jigs - Medley, "Maid of the Green" (violin) Medley of Hornpipes - "College Hornpipe"	J. B. Roy	" " "
216012	- Medley of Irish Jigs (violin) Medley of Scotch Jigs	R. Gagnier	" " "
216013	- Clog Dance Medley Medley of Reels (Warm Stuff, Peresis, Morpeth, Am Old Friend, Five Mile Chase)	" "	" "
216014	- Let the Lower Lights be Burning Will Your Anchor Hold (In the Storms of Life)	Harry McClaskey	" "
216015	- If You Were the Only Girl in the World When We Wind Up the Watch on the Rhine	Henry Burr	" "
216016	- Honey, Will You Miss Me? Take Me Back to the Land of Promise	Lieut. Gitz-Rice	" " "
216017	- Cohen Telephones the Health Department Levinsky at the Wedding	Gus Stone Joe Stone	" " "
216018	- Reel Medley No. 2 Highland Fling	J. B. Roy	" " "
216019	- Ladebouche (Mademoiselle Barrette)-du May d'Amour Ladebouche - Discours sur le Service National	Prof. Jos. Dumais	" " "
216020	- Take Me Back to Dear Old Blighty Sussex By the Sea	Alan Turner	" " "
216021	- Reel Medley Country Dance Medley	J. B. Roy	" " "
216022	- Jig Medley (violin) Reel Medley	Jose Zaffiro	" " "
216023	- La Legend des Flots Bleus (Recitation) Sous la Ponts de Paris	Hector Pellerin	" " "
216024	- Jig Medley Reel Medley	Jose Zaffiro	" " "
216025	- La Lecon des Erables (L'Abbe Lionel Groulx) Le Zephyr	Prof. Joseph Dumais	" " "
216026	- Hit the Trail That Leads to Mother When the Bonnie, Bonnie Heather is Blooming, I'll Return, Annie Laurie, to You	Alan Turner	" " "
216027	- J'ai Pleure en reve Obstination	M. Paul Dufault	" " "
216028	- Chanson de l'Adieu (Tosti) Menteuse Cherie	" " "	" " "
216029	- Highland Fling Medley Stop Jig Medley	J. Zaffiro	" " "
216030	- Tous les Deux Stella Amorosa (Etoile Amoureuse)	Hector Pellerin	" " "
216031	- Sans Toi Idylles Fragiles	Henri Prieur	" " "
216032	- Tout petit Nous avons tout fait ca	Hector Pellerin	" " "
216033	- Hornpipe Medley ("Fisher's" "Liverpool" "New Century" "Durang's" and "Vinton's") Chevalier Jig Medley ("Little Nipper" "Wot Cher" "My Old Dutch")	J. Zaffiro	" " "

6.

-This point in the series was reached in July 1918 -		
216034	- Hello Central! Give Me No Man's Land	Henry Burr
	God Send You Back to Me	" "
216035	- N' Everything	Arthur Collins
	Cleopatra	" "
216036	- Calico - Fox Trot	Miro's Dance Band
	Cleopatra - One Step	Miro's Dance Orchestra
216037	- Up in the Air Over There	Alan Turner
	Good Bye-ee!	" "
216038	- The Bee's Wedding	Imperial Flute Quartet
	Chant Sans Paroles	" "
216039	- The Rose of No Man's Land	Henry Burr
	Watch, Hope, and Wait Little Girl	" "
216040	- Mickey	Henry Burr
	My Ain Folk	Alan Turner
216041	- Where the River Shannon Flows ('Cello)	Raoul Duquette
	Annie Laurie	" "
216042	- Christmas Eve Miro's Band, Specially conducted by W.B. Rogers	
	Christmas Morn " " " "	" " " "
216043	- Come, Thou Almighty King	Harry McClaskey
	Just As I Am	" "
216044	- O God Our Help in Ages Past	" "
	Work, For the Night is Coming	" "
216045	- Sun of My Soul	" "
	Rescue the Perishing	" "
216046	- Sweet Hawaiian Moonlight	Henry Burr
	I Wish I Had Somebody to Say Good-Bye To	" "
216047	- The Bluebird - Waltz	Miro's Band (Conducted
	Geraldine - Waltz Hesitation	by Walter B. Rogers)
216048	- The Bluebird	Campbell and Burr
	The Little Good for Nothing's Good for Something	" " "
	After All	" " "
216049	- Let the Great Big World Keep Turning	Henry Burr
	They'll Be Mighty Proud of Their Old Black Joe -	Campbell & Burr
216050	- How Would You Like to Be My Daddy	Henry Burr
	A Little Birch Canoe and You	" "
216051	3/19 Kisses	" "
	Hindustan	" "
216052	3/19 That's What God Made Mothers For	Henry Burr
	In Berry Pickin' Time	Campbell and Burr
216053	3/19 The Admiral's Broom	Ruthven McDonald
	Up From Somerset	" "
216054	4/19 Kisses - Medley Fox Trot	Van Eps Trio
	I'm Always Chasing Rainbows - Med. F.T.	" " "
216055	4/19 Smiles - Fox Trot	" " "
	Tears - Fox Trot	" " "
216056	4/19 Have a Smile - One Step	" " "
	Out of the East -	" " "
216057	5/19 I'm Sorry I Made You Cry - Waltz	Sam Green and D'Lier
	Jazzophine - Fox Trot	" " " "
216058	5/19 Reel Medley (Walker Street, Fife Hunt, etc.)	Albert Gerson
	Jig Medley (Bully for You, One Bottle More)	(Violin)
216059	4/19 Doughboy Jack and Doughnut Jill	Geoffrey O'Hara
	Burmah Moon	" "
216060	8/19 That Tumble Down Shack in Athlone - Med. Waltz -	W. Eckstein's
	Oh Helen! - Medley One Step	Strand Trio
216061	8/19 Burmah Moon - Fox Trot	" " " "
	I'm Forever Blowing Bubbles - Medley Waltz	" " " "

216062	8/19	Father O'Flynn	Ruthven McDonald
		Chip Off the Old Block	" "
216063	8/19	Building for Eternity	" "
		In the Shadow of His Wings	" "
216064		Mandy - Medley Fox Trot	Wm. Eckstein's Strand Trio
		Eyes That Say "I Love You" - Med. One-Step	" " " "
216065		Yearning - Fox Trot	Henri's Orchestra
		Oh, What a Pal Was Mary - Waltz	" "
216066	12/19	Johnny's in Town - Medley One Step	" "
		Baby - Medley Fox Trot	" "
216067	12/19	Oh What a Pal Was Mary	Henry Burr
		While Others are Building Castles in the Air	" "
216068	1/20	Wait Till We Get Them Up in the Air, Boys	Billy Murray
		They're All Sweeties	Billy Murray and Henry Burr
216069	1/20	I'm Forever Blowing Bubbles - Waltz	Henri's Orchestra
		Somebody's Waiting for Someone - Waltz	" "
216070	1/20	And He'd Say "Oo-la-la-Wee-Wee" - One Step	Lincoln's Orch.
		Breeze - Fox Trot	Henri's Orchestra
216071	1/20	Golden Gate - Medley	Ben Hokea and Al Nani
		Beautiful Ohio	" " " "
216072	1/20	My Baby's Arms	Henry Burr
		Love Will Find a Way	Vera McLean
216073	1/20	Freckles - One Step	Coleman's Orchestra
		Tents of Arabs - One Step	Lincoln's Orchestra
216074	1/20	Patches - Fox Trot	Coleman's Orchestra
		Dardanella - Fox Trot	Coleman's Orchestra, featuring Nate Glantz and His Sobbing Saxophone

The February, 1920 issue was the first in which all the popular
10-inch records were in the 216000 series.

216075	2/20	Was There Ever a Pal Like You	Henry Burr
		I Never Knew	Joseph Phillips
216076		Hawaiian Medley Waltz	Ben Hokea and Al Nani
		Ellis March	" " " "
216077	2/20	You'd Be Surprised	Billy Murray
		That's Worth While Waiting For	" "
216078	2/20	On Miami Shore - Waltz	Beck's Orchestra
		Peggy - Fox Trot	Coleman's Orchestra
216079	2/20	Love Will Find a Way - Waltz	Henri's Orchestra
		Nobody Knows (And Nobody Seems to Care) - F.T.	" "
216080	2/20	Patches	Charles Harrison
		Bye Lo	Vera McLean
216081	2/20	I'm Climbing Mountains - Waltz	Van Eps Quartet
		The Vamp - Oriental Fox Trot	" " "
216082	2/20	That Naughty Waltz	Coleman's Orchestra
		While Others Are Building Castles in the Air - Med. F.T. -	" "
216083	2/20	Wait Till You Get Them Up in the Air, Boys -	Beck's Orch.
		Since Katy the Waitress Became the Aviatress -	Van Eps Quar.
216084	2/20	Wait'll You See	Peerless Quartet
		Let Me Dream	Sterling Trio
216085	2/20	Not in a Thousand Years	Henry Burr
		Hand in Hand Again	Charles Harrison
216086	3/20	That Wonderful Kid from Madrid	Billy Murray
		Come Play Wiz Me	" "
216087	3/20	Every Tear is a Smile in an Irishman's Heart - Chas. Harrison	" "
		My Isle of Golden Dreams	" "
216088	3/20	Tell Me Why	Joseph Phillips
		Good Night Angeline	Peerless Quartet

8.

216089	3/20	Imi au ia oe - Medley	Ben Hokea and Al Nani
		Kuu Loke - Medley Waltz	" " " " "
216090	3/20	I Might Be Your Once in a While - F.T.	Van Eps Quartet
		Swanee - One Step	" " " "
216091	3/20	You'd Be Surprised - Fox Trot	Coleman's Orchestra
		Indigo Blues - Fox Trot	" "
216092	3/20	Karavan - Fox Trot	Coleman's Orchestra
		My Cuban Dream - F.T. (Warshauer)	Coleman's Orchestra, under direction of the Composer
216093	3/20	Taxi - One Step	Henri's Orchestra
		That Tumble Down Shack in Athlone - Waltz	" "
216094	3/20	Tumble - In	Henry Burr
		Daddy, You've Been a Mother to Me	" "
216095	3/20	Christ in Flanders	Charles Harrison
		In Flanders Fields	" "
216096	4/20	Hawaiian Nights - Waltz	Ben Hokea and Al Nani
		Sweet Hawaiian Moonlight - Medley Waltz -"	" " " " "
216097	4/20	Sweet and Low - Waltz	Henri's Orchestra
		Bohemia - One Step	Van Eps Quartet
216098	4/20	When My Baby Smiles at Me -	Henri's Orchestra
		Bo-La-Bo - One Step	Billy Murray's Melody Men
216099	5/20	I'll See You in C-U-B-A	Billy Murray
		He Went in Like a Lion and Came Out Like a Lamb - "	" "
216100	5/20	My Isle of Golden Dreams	Ben Hokea
		Missouri Waltz	" "
216101	5/20	Mystery - Fox Trot	Billy Murray's Melody Men
		O! - Fox Trot	(Voc: Billy Murray)
216102	5/20	I Like to Do It	Billy Murray
		Jazz Baby's Ball	Peerless Quartet
216103	5/20	O My Lady	Sterling Trio
		Just for Me	" "
216104	5/20	Please - Fox Trot	Henri's Orchestra
		Tumble - In - One Step	" "
216105	5/20	Smile Dear	Henry Burr
		Beautiful Hawaiian Love	Campbell and Burr
216106	6/20	Oriental Stars - One Step	Coleman's Orchestra
		My Sahara Rose - Fox Trot	" "
216107	5/20	I Like to Do It - Fox Trot	Billy Murray's Melody Men
		Somebody - One Step	" " " " "
216108	5/20	The Hymns of the Old Church Choir	Peerless Quartet
		Beautiful Isle of Somewhere	" "
216109	5/20	The Preacher and the Bear	Arthur Collins
		Nobody	" "
216110	5/20	When You and I Were Young, Maggie	Charles Harrison
		Silver Threads Among the Gold	" "
216111	6/20	Kilima Waltz	Ben Hokea Players
		Hokea Lua	" " " "
216112	7/20	Kailimai Medley	Ben Hokea Players
		Wailana Waltz	" " " "
216113	8/20	Kawathan Waltz	Ben Hokea Players
		Honolulu March	" " " "
216114	8/20	Carry Me Back to Old Virginny	Peerless Quartet
		Darling Nellie Gray	" "
216115	8/20	Where the River Shannon Flows	Charles Harrison
		When Irish Eyes are Smiling	" "
216116		Oh Its a Lovely War	Elliott Shaw
		I Love the Lassies	Charles Hart

(Continued in next issue)

Announcing.....

Oxford and SILVERTONE RECORDS

1911 - 1918

After two years of research we are proud to present a comprehensive listing of the records that were sold by Sears, Roebuck and Co. and manufactured from Columbia matrices--the last single-sided popular records issued in the United States!

Oxford and Silvertone Records, 1911-1918 is arranged as a numerical list according to catalogue number, and fully cross-indexed by title and artist. For the convenience of collectors, the regular Columbia double-faced "A" series number is also given. Artists are listed for all selections (frequently the original labels lacked artist credit), enabling hobbyists to identify the performers on their Oxfords and Silvertones. Also included is an outline of the history and development of the labels from their beginning to their demise.

Over fifty pages of material, handsomely bound in stiff covers, \$2.75 (including postage).

AND A REMINDER ABOUT OUR REGULAR SERIES OF REPRINTS FOR THE COLLECTOR:

1. List of the Famous Columbia Records (June, 1897). A clear and excellent reprint of this rare twelve-page catalogue 75¢ ppd.
2. Emerson Records, 1917 - a reprint of the first catalogue of seven-inch Emersons. Twenty-four pages, with illustrations. 90¢ ppd.
3. Graphophone Concert poster - reproduction of a circa 1900 poster announcing a concert on the Columbia Graphophone, with space left blank for adding your own name and date! 50¢, or 60¢ for wrinkle-free tube mailing
4. Edison Diamond Disc labels, with the title area left blank for you to fill in. Great for replacing labels that are often missing on records. Forty for \$1.00 ppd.

Watch forthcoming issues of the New Amberola Graphic for announcements of future publications and reprints.

IMPROVE THE TONE OF YOUR LIBRARY WITH NEW AMBEROLA PUBLICATIONS

The New Amberola Phonograph Company

133 Main Street

St. Johnsbury, Vermont 05819

A few years ago, while attending a small, New England college, the name of whose eponymous founder resounds throughout the State, and which is noted for its many illustrious, if somewhat eccentric, alumni, I found myself sharing dormitory digs with William R. Bryant. Mr. Bryant should be familiar to regular readers of the GRAPHIC; among other articles, his prologue on the International Record Company has appeared as recently as issue #12. As a charter member and ex-treasurer (which circumstances might bear some investigation) of the New England Society for the Preservation of Recorded Sound, his connections and influences--albeit tenuous--are many.

However, this is not a profile of Mr. Bryant per se, as fascinating a reprobate he may be, but an illustration of the insidious and undermining influence the typical GRAPHIC confrere may have upon the unsuspecting innocent.

There was madness in his eyes, in the Fall of '69, when I first met him: quite soon, I learned to my surprise and amusement that this odd fellow had in his possession not one but a multitude of arcane and antiquated devices whose purpose was the transduction of certain physical, static representations of music into audible sound--this from equally outré paraphernalia (whoever heard of cylindrical records?). Mr. Bryant's roommate at the time, a serious lad from the Midwest, tolerated his companion's predilection with an air of patient superiority, but seemed ready enough to propose a transferal of contract, for consideration: I would take the discophile and his idols off his hands, thus relieving him of an embarrassment, on condition that all rights to the home-baked cookies that Mr. Bryant's mother posted to her son at frequent intervals would devolve upon me.

It had seemed like a no-risk proposition at the time. Since I myself had not been considered quite as foursquare as I might have been, I had no fears of insanity contamination. Yet, I must confess that my resistance to the objects of Mr. Bryant's solicitude was rather minimal; as always, there was a woman involved. When he first cranked up Anna Chandler's Edison cylinder, 'Run Home and Tell Your Mother', I laughed. 'Ha-ha'. The second time I heard it, I chuckled. 'Chuckle-chuckle'. The third time, I wept. 'Gimmie-gimmie'. The craving had been planted in my unguarded bosom.

The rest, as they say, is mystery.

But I must proudly assert that I have yet withstood the siege of innumerable Cal Stewarts, Royal Dadmuns, Miles Bracewells, antediluvian opera stars, forgotten vaudeville acts, 'historic' proclamations of no interest whatsoever, crude dialect duos, and other nigh unintelligibly recorded mumblings. Yet this, I fear, is only a temporary situation; the barriers of my resistance are greatly weakened and, give a touch more ready cash, or the loss of my last bit of restraining prudence, I am sure to succumb to this antique-acquisitive madness--like some latter-day Dutchman, doomed forever to shuttle back and forth between Blue Amberols and Diamond Disc Re-Creations.

--Claudia Muzio, anyone?

Please note: Orders received between June 15 and 29 will be processed after the 29th.

The following three pages are in the series of Edison wax Amberol Records.

840	-	Ring Out the Bells for Christmas	Edison Concert Band
841	-	Wallflower Sweet	Reed Miller
842	-	Whistling Pete	Golden and Hughes
843	-	Tyrolienne Serenade	Harry S. Barbour
844	-	O'er the Fresh Green Fields	Henri Scott
845	-	Pinafore Airs - No. 3	Edison Light Opera Co.
846	-	Oceana Roll	Billy Murray
847	-	The Siren - Waltzes	American Standard Orchestra
848	-	O Loving Heart, Trust On	Reed Miller
849	-	Calm as the Night	Elizabeth Spencer and James F. Harrison
850	-	You're Queen in the Kingdom of My Heart	Roland Hogue
851	-	Invercargill March	New York Military Band
852	-	Knock Wood	Sophie Tucker
853	-	If the Waters Could Speak as They Flow/W. H. Thompson and Mixed Cho.	Venetian Instrumental Trio
854	-	Sweet Longing	Ada Jones and Chorus
855	-	I'd Love to Lead a Military Band	Elizabeth Spencer and Knickerbocker Quartet
856	-	The Rosary	American Standard Orchestra
857	-	In the Shadows	R. Festyn Davies
858	-	Open the Gates of the Temple	Ada Jones and Billy Murray
859	-	When You're In Town	Ethel Hepburn
860	-	Will the Roses Bloom in Heaven?	Charles Daab
861	-	Charme d'Amour - Valse Lento	Marie Narelle
862	-	Annie Laurie	Billy Murray and Male Chorus
863	-	Winter	Edison Concert Band
864	-	If I Were King Overture	Edison Concert Band
865	-	Masaniello Overture	Arthur C. Clough
866	-	The Hour That Gave Me You	Agnes Kimball, Reed Miller and Frank Croxton
867	-	Attila - Praise Ye -	National Promenade Band
868	-	Valse Septembre	Edward Meeker
869	-	That Railroad Rag	Harry Anthony and James F. Harrsion
870	-	The Fisherman and His Child	Ada Jones
871	-	They Always Pick on Me	Albert Campbell and Irving Gillette
872	-	By the Dear Old River Rhine	American Standard Orchestra
873	-	Gypsy Love - Waltzes	Walter Van Brunt
874	-	Come with Me to the Bungalow	Billy Murray
875	-	Any Old Place the Flag Flies	Harry Anthony and Elizabeth Spencer
876	-	Music Caressing of Violins	American Standard Orchestra
877	-	Kiss Waltz - Waltzes	Charles R. Hargreaves
878	-	O'er the Blue Waters	Elizabeth Spencer
879	-	Love is the Theme of My Dreams	Henry Santrey & Mixed Chorus
880	-	It's a Long Lane That Has No Turning	James F. Harrison and Mixed Chorus
881	-	My Old Town	Edward Meeker
882	-	On the New York, New Haven and Hartford	Mary Hissem de Moss
883	-	Ecstasy	Frank Croxton Quartet
884	-	Flora's Holiday	-
885	-	There's a Dixie Girl Who's Longing for a Yankee Doodle Boy	Walter Van Brunt and Male Chorus
886	-	Fisher's Hornpipe Medley	Charles D'Almaine
887	-	Dat's Harmony	Bob Roberts
888	-	Pinafore Airs - No. 4	Edison Light Opera Co.
889	-	Three Quotations - No. 3, "Nigger in the Wood-pile"	Sousa's Band
890	-	Can't You Take it Back and Change it for a Boy?	Lottie Gilson
891	-	If All My Dreams Were Made of Gold, I'd Buy the World for You	-
892	-	Honey Man (My Lovin' Honey Man)	Irving Gillette
893	-	That Mysterious Rag	Anna Chandler
894	-	Pirates of Penzance - Selection	Premier Quartet
895	-	I Hear You Calling Me	National Military Band
			Charles R. Hargreaves

896	-	Chimes of Normandy Airs - No. 1	Edison Light Opera Co.
897	-	Prelude - Calace, Opus 45, No. 1	Demetrius C. Dounis
898	-	Trust in the Lord	Nevada Van der Veer and Reed Miller
899	-	Waiting Down by the Mississippi Shore	Albert Campbell and Irving Gillette
900	-	Kamenoi Ostrow	American Standard Orchestra
901	-	The Chase - Hunting Song	Joseph A. Phillips
902	-	Spring Voices Waltz	Guido Gialdini
903	-	There's a Girl in Havana	James F. Harrison and Mixed Quartet
904	-	To the Land of My Own Romance	Elizabeth Spencer and Mixed Chorus
905	-	Just as Father Used to Do	Billy Murray and Mixed Chorus
906	-	I Want to Sing in Opera	Bob Roberts
907	-	Come to the Ball	Joseph A. Phillips and Mixed Chorus
908	-	Polonaise de Struensée	Garde Republicaine Band
909	-	Uncle Josh in a Barber Shop	Cal Stewart
910	-	I Want "a Regular Pal" for a "Gal"	Walter Van Brunt & Male Chorus
911	-	Kathleen Mavourneen	Venetian Instrumental Trio
912	-	Killarney, My Home O'er the Sea	Frank X. Doyle and Male Chorus
913	-	I Love to Tell the Story	Edison Mixed Quartet
914	-	Extase - Reverie	Tollefsen Trio
915	-	Still, Still With Thee	Weber Male Quartet
916	-	Happy Days	Elizabeth Spencer
917	-	Oh, That Novajo Rag	Premier Quartet
918	-	Singing Girl - Selection	Victor Herbert and His Orchestra
919	-	Hurry Up Those Wedding Bells	Billy Murray and Chorus
920	-	Ah, Moon of My Delight	Reed Miller
921	-	Oh, You Beautiful Doll	Premier Quartet
922	-	Ramshackle Rag	New York Military Band
923	-	I Love, Love	Frank Croxton Quartet
924	-	War March of the Priests	Edison Concert Band
925	-	Stabat Mater - Inflammatus	Agnes Kimball and Mixed Chorus
926	-	Dream of Paradise	R. Festyn Davies
927	-	The Elite March	John Kimble
928	-	Believe Me, If All Those Endearing Young Charms	Dr. Franklin Lawson
929	-	23rd Psalm - Chant and the Lord's Prayer	5th Avenue Presbyterian Church Choir
930	-	Cradle Song (Vannah)	Elsie Baker
931	-	Funeral March of a Marionet	American Standard Orchestra
932	-	After the Honeymoon	Maurice Burkhardt
933	-	Old Time Street Fakir	Steve Porter and Byron G. Harlan
934	-	Don't Be Ashamed You're Irish	Lottie Gilson and Chorus
935	-	Has Anybody Here Seen Kelly? - Humoresque	Sousa's Band
936	-	Mine	Irving Gillette
937	-	Another Rag	Premier Quartet
938	-	Mandy, Come Out of the Pale Moonlight	Walter Van Brunt
939	-	Hula Hula Medley - Two-Step	National Promenade Band
940	-	Silver Star	Ada Jones and Billy Murray
941	-	Pussy's in the Well	Manhattan Ladies' Quartet
942	-	'Lizabeth Ann	Albert Campbell and Irving Gillette
943	-	Die Folkunger - Coronation March	Edison Concert Band
944	-	Driving Home the Cows from Pasture	Walter Van Brunt and Mixed Chorus
945	-	The Crucifix	Reed Miller and Frank Croxton
946	-	Baby's Eyes	Harry Anthony
947	-	In the Golden Afterwhile	Peerless Quartet
948	-	I Want to Be Down Home in Dixie	Arthur Collins and Byron G. Harlan
949	-	Marry a Yiddisher Boy	Premier Quartet
950	-	I've Got the Mumps	Irene Franklin
951	-	The Talkative Waitress	Irene Franklin

952	-	I Want to Be a Janitor's Child	Irene Franklin
953	-	Waldmere March	New York Military Band
954	-	Rum Tum Tiddle	Billy Murray and Chorus
955	-	Maybe That is Why I'm Lonely	Anna Chandler
956	-	By the Light of the Jungle Moon	Walter Van Brunt and Chorus
957	-	Nothing to Do Until Tomorrow	Evan Baldwin
958	-	Easy Job on the Farm	Golden and Hughes
959	-	The Old Church Hymn and Bells	James F. Harrison and Quartet
960	-	Hornpipe Medley	Charles D'Almaine
961	-	In a Little While	Albert Campbell and Irving Gillette
962	-	Moonlight Bay	Premier Quartet
963	-	Molly Darling	Will Oakland
964	-	Harbor of Love - Waltz	National Promenade Band
965	-	Love's Sentence	Ada Jones and Billy Murray
966	-	Ragtime Violin	Premier Quartet
967	-	Dancing On the Housetops	Charles Daab
968	-	Song of Triumph	Edison Mixed Quartet
969	-	Ye Merry Birds that Sweetly Sing	Elizabeth Spencer
970	-	Angel's Serenade	Venetian Instrumental Trio
971	-	Your Smile	Elsie Baker
972	-	The Broken Melody	American Standard Orchestra
973	-	I'll Magnify Thee Oh God	Agnes Kimball and Reed Miller
974	-	Second Polonaise	Edison Concert Band
975	-	Elks Opening and Closing Odes	Knickerbocker Quartet
976	-	Elks Funeral Ode	Knickerbocker Quartet
977	-	Elks Initiatory and Nearer My God to Thee	Knickerbocker Quartet
978	-	Peter on the Sea; and The Ole Ark	Fisk University Jubilee Quartet
979	-	Shout All Over God's Heaven; and Little David	-
980	-	Roll, Jordon, Roll	Fisk University Jubilee Quartet
981	-	Crossing the Bar	Fisk University Jubilee Quartet
982	-	All Over this World	Fisk University Jubilee Quartet
983	-	Band of Gideon	Fisk University Jubilee Quartet
984	-	My Soul is a Witness	Fisk University Jubilee Quartet
985	-	Great Camp Meeting	Fisk University Jubilee Quartet
986	-	Swing Low Sweet Chariot	Fisk University Jubilee Quartet
987	-	A Songologue	Stella Mayhew
988	-	Mary Was My Mother's Name	Joseph A. Phillips
989	-	That College Rag	Walter Van Brunt
990	-	I Want Someone to Care for Me	Lottie Gilson
991	-	You've Got Me Hypnotized	Ada Jones and Billy Murray
992	-	Take Me Back to the Garden of Love	Reed Miller
993	-	Three Little Owls; and I'm Old But I'm Awfully Tough	Cal Stewart
994	-	Passing Caravan Patrol	New York Military Band
995	-	My Lou	Stella Mayhew and Billie Taylor
996	-	That Coontown Quartet	Premier Quartet
997	-	Your Own Dear Kiss	Elizabeth Spencer
998	-	When I Was Twenty-One	Joseph A. Phillips and Chorus
999	-	Peggy Gray	Manuel Romain
1000	-	Good-Night, Mr. Moon	Albert Campbell and Irving Gillette
1001	-	That Hypnotizing Man	Premier Quartet
1002	-	Alexander's Ragtime Band	Fred Van Epps
1003	-	Stabat Mater - Cujus Animam	Charles Harrison
1004	-	Rockin' in de Win'	Bessie Volckmann
1005	-	Are You Going to Dance	Elizabeth Spencer and Irving Gillette
1006	-	Old Folks at Home	Andre Benoit
1007	-	Madame Butterfly - One Fine Day	Agnes Kimball
1008	-	Let Joyous Peace Reign Again	Harry Anthony and James F. Harrison

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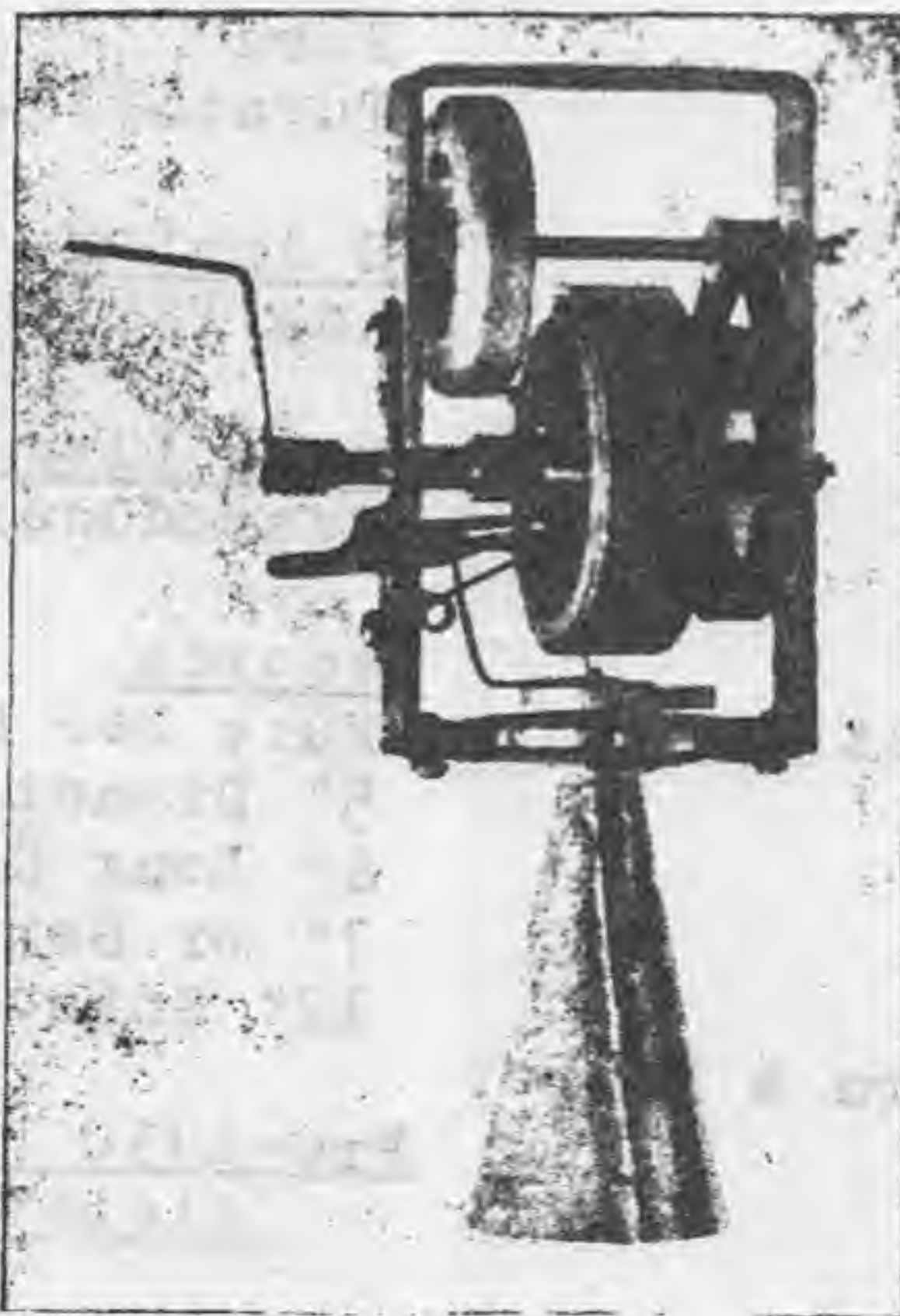
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Columbia BI

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Stop-Start Knob
Nickel Horn, 17 $\frac{1}{2}$ " long, 21 $\frac{1}{4}$ " Bell

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Notes From Past Issues

Lenzberg Article (#12)

Add Okeh 4503 by Julius Lenzberg's Harmonists: Kill 'Em With Kindness - One-Step (mx. 8233-B)/I Want Love - Fox Trot (mx. 8232-A); Edison Diamond Disc numbers for the following titles: Grieving for You is #50723; Caresses is #50728. Additional compositions include "Rag-A-Minor", "Merry Whirl" and "Haunting Rag".

Star Records (#11)

All of the gaps in Star's block section have now been identified. If you wish, include the following additions and corrections:

- 3300 - German (only) Solos
- 3400 - German Quartettes
- 3800 - Violin and 'Cello Solos
- 4400 - Alpine Yodles (sic)
- 4500 - Italian Solos
- 4600 - Italian Duets
- 4700 - Italian Choruses
- 4800 - Spanish Solo

The 5200 and 5300 series were not used, though oddly enough they did appear as matrix numbers on some Busy Bees.

The Star article mentioned the possibility of some Stars being pressed from "American" masters. One of these discs has turned up which confirms this:

Star 031406 - Himno Nacional Mexicano - by Sr. A. De G. Abello (Title only is announced; label is similar to those Columbia pressings with blue-violet labels; record material is black; the "American" equivalent was released October, 1906.)

International Records (#12)

In the third full paragraph on page 5, discussion of Excelsior Records made from Talk-O-Phone masters should read "nine" inches in every instance that the word "eight" is used.

Cal Stewart (#11)

Cal Stewart's birthplace, given as Charlottesville on page one, should be corrected to Charlotte Court House.

* * *

This issue of the GRAPHIC goes to nearly 250 readers.

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